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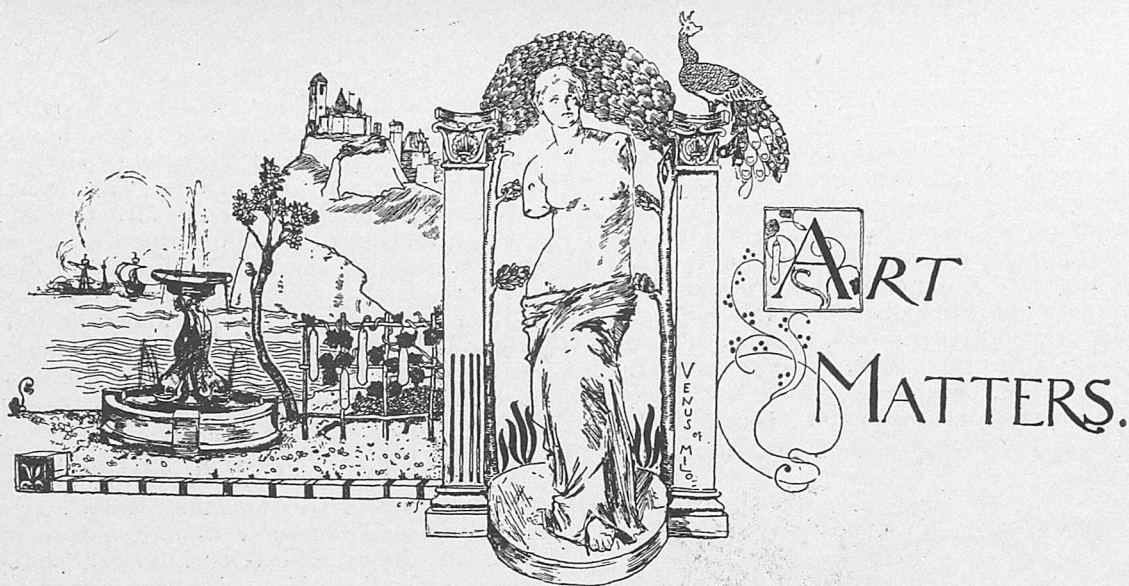
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## THE EXHIBITION AT THE ACADEMY OF DESIGN.



THE fall exhibition of the National Academy of Design which opened in November and closed December the nineteenth was one of exceeding merit as a whole. The paintings displayed were certainly better than those of last year, for the reason, that there were fewer portraits and more attractive figure subjects which were talked about, and viewed with real pleasure.

It is generally asserted that the Autumn spread of paintings is never up to the standard of the Spring exhibition. There are many good excuses for this, the artists return late, sketches made in the summer time are not always finished, and the Spring academy is really considered the first place of importance in picture exhibits. Suffice to say the Academy this year is one of creditable production, and there are many paintings worthy of mention.

As one entered and ascended the wide stairway with its wealth of palms on either side, the eye met the full length cast of William H. Fogg by St. Gaudens. A bas-relief called "Amazon Cehasseresse" and a figurine entitled "La Centauresse" both by E. R. Smith which excited much attention.

At the head of the stairway the picture of "The Wandering Jew" by Charles H. Springer shines out as a focus for this part of the wide hall. On the left was a household scene by Wallace Bryant. On the right a charming bit of color by Frank H. Hutchins of "The Fisher Girls at Etuples."

There are some excellent sketches in the north gallery, and some pictures cleverly painted. Among them is a simple landscape by M. Forest Bolmer and another, "Pointe De L'Herbe-Venice" by that clever artist Henry Mosler, whose rich tones are always so acceptable and pleasing in whatever he undertakes. Bruce Crane so well known in the art world contributes a decorative theme called "The Rainbow" which was well carried out and most attractive in every detail.

Then for the south-gallery there was the portrait of Miss Polly Ogden by Carroll Beckwith whose talent is one much beyond the ordinary and whose subjects are strikingly put on canvass and painted always by a masterly hand. While almost directly opposite was a landscape by that artist of the old school James M. Hart, entitled "Bavarian Tyrol"—a painting which was considered the best in the exhibition.

Among the marines "Breaking Waves" by Carlton T. Chapman was splendid and effective. A scene just after a storm on the coast of Maine. Then there was a careful study of three old men throwing dice by George Taggart and called "The Raffle," and in the same room was a capital picture by Thomas Moran, "The Fourth Voyage of Sinbad the Sailor," which was full of that artist's characteristic style. The Morans are a family whose whole lives have been given to art and are always happy in their conceptions.

This season the west gallery is rich in paintings. Edward Gay has given to the exhibition an exceedingly good production called "Mother Earth." This artist always handles his subjects with a broad scrap of the brush which when finished does him infinite credit.

Frederic Remington in his usual vein of vigorous methods is on view with one of his masterpieces. It is "The Study of a Vaquero" full of strong action and splendid rendering.

But in this very same room there are two pictures which although different in style and finish, also claimed



"WINTER." AFTER A PAINTING BY A. BOUGHTON.

universal attention "Looking Ahead" by J. G. Brown, the subject the ever-popular bootblack; that realistic bit of human nature of the street gamin which the artist Mr. Brown so finely portrays. The other "A Midsummer Morning" by J. Wells Champney. It is a nude figure the model of which is a young girl just ripening into womanhood. Mr. Champney's portraits and pastels are now known on both sides of the water, and his studio is filled with rare works of art which to the connoisseur of good paintings are a delight and a charm.